ISSUE TWENTY-TWO UK: £2(rec) US: $4.50 Canada: $5.95

IN-VISION

WHOSE

DOCTOR WHO

PRODUCTION

Front covers: copyright paid

THE idea of a **Doctor Who** documentary went back to late Spring 1976. It was always planned as a BBC2 programme, but it wasn't until late Autumn of that year that the show found a home.

Arts documentaries

The BBC Arts and Features Department has always been a major provider of programme material for BBC2. Since opening in 1964, BBC2 had been known as the channel for cultural programming. But the idea of 'arts programmes' could suggest that the shows were not aimed at 'the masses', but designed instead for a 'highbrow' audience.

The BBC were keen to convince viewers otherwise as it found scheduling success in the mid-seventies. ITV had already had some success with **Aquarius**, which demonstrated how arts programmes could draw substantial viewing figures if the subject was right. **Aquarius** started in 1969 with 'sensational' reviews of 'liberated' stage shows like *Hair* and *Oh, Calcutta!*, and broadened its range to encompass subjects as diverse as heavy rock and science fiction writing. The series was rewarded with more British Academy television awards than any previous arts series.

The BBC's move to popular arts programming started in 1975, complementing its established series **Omnibus**. In the process, it made household names of Melvyn Bragg and Joan Bakewell. And the two programmes of particular interest created were **2nd House** and **The Lively Arts**.

2nd House

Of the two, **2nd House** had the more distinctive youth appeal (for example, its theme was Mike Oldfield's *Tubular Bells*) and had the widest range. It could cover the same areas as **Aquarius**, but had an open-ended format which allowed it the luxury of variable running times. Within reason, it could be as long or short as the subject required. An early edition, for example, was a three hour feature on The Who: the first half, broadcast on Saturday evening, was an interview with Pete Townshend; the second half, the next day, was coverage of a Who concert.

So **2nd House** was to have been the first home of the **Doctor Who** documentary. Although the fourteenth (and most popular) season was still to be broadcast, at the time the documentary received the go-ahead the drama series had a sufficiently high profile to warrant "being given the arts treatment" (as Terrance Dicks put it — see his interview this issue). Upcoming producer Tony Cash took the idea forward.

Like many of the pop culture icons picked for examination by **2nd House**, **Doctor Who** was a subject in the front of people's minds in 1976: it was on television, appeared regularly in journals, newpapers and other TV shows, and had developed something of a 'sex symbol' image with a series of glamorous female companions and a charismatic lead actor.

As originally planned, the **2nd House** programme was to have been a full three-hour production, spread over two nights at the weekend. Saturday was to be the nostalgic celebration, a glorious trip through the BBC archives interspersed with shots of the current series in production — from scripting, through location filming, to studio recording and editing. Sunday's slot would have been an interview and discussion session, attempting to establish why the show was so universlly popular: filmed and studio interviews would make up this section, with as many luminaries from the series as possible. An early idea was to interview Mary Whitehouse and the programme makers, in a debate about whether **Doctor Who** was too frightening.

Consultant

In summer 1976, Terrance Dicks was offered the post of consultant on the programme. He was a natural nomination by the production office: script writer since the Troughton years, Pertwee script editor, writer of the most TARGET novelisations, and co-author with colleague Malcolm Hulke of the 1972 Piccolo title *The Making of Doctor Who* (scheduled for revision by Dicks and a December 1976 re-release by TARGET).

Asked for ideas on how to present such a documentary, Dicks sketched a series of possible breakdowns. The most radical was a 'faction' approach, where the review of **Doctor Who's** past would be presented by Tom Baker as the fourth Doctor. Imagining the Doctor aboard the TARDIS calling up clips from the past onto the scanner, Dicks wrote as an opening line: *"When I was younger, I used to be an older man..."*

Cancellation

It never happened. In early autumn, it was decided that **2nd House** was too expensive, too hard to schedule because of its variable length, and seen by too few people. The series was cancelled.

For a time it looked as though the idea for a documentary died with **2nd House**. But in November, it received a boost — perhaps because of the attention the series was drawing to itself in 1976. Still keen to see the project carried out, Tony Cash found a willing commissioner in Bill Morton, executive producer for **The Lively Arts**.

The Lively Arts

This was a more formulaic series, though popular nonetheless. Morton had taken on as his regular presenter the radio broadcaster and novelist Melvyn Bragg.

The formula was to use Bragg as anchorman for each edition: he always introduced the show; sometimes he conducted the interviews, but more often he was the voice-over introducing pre-filmed segments.

Clips

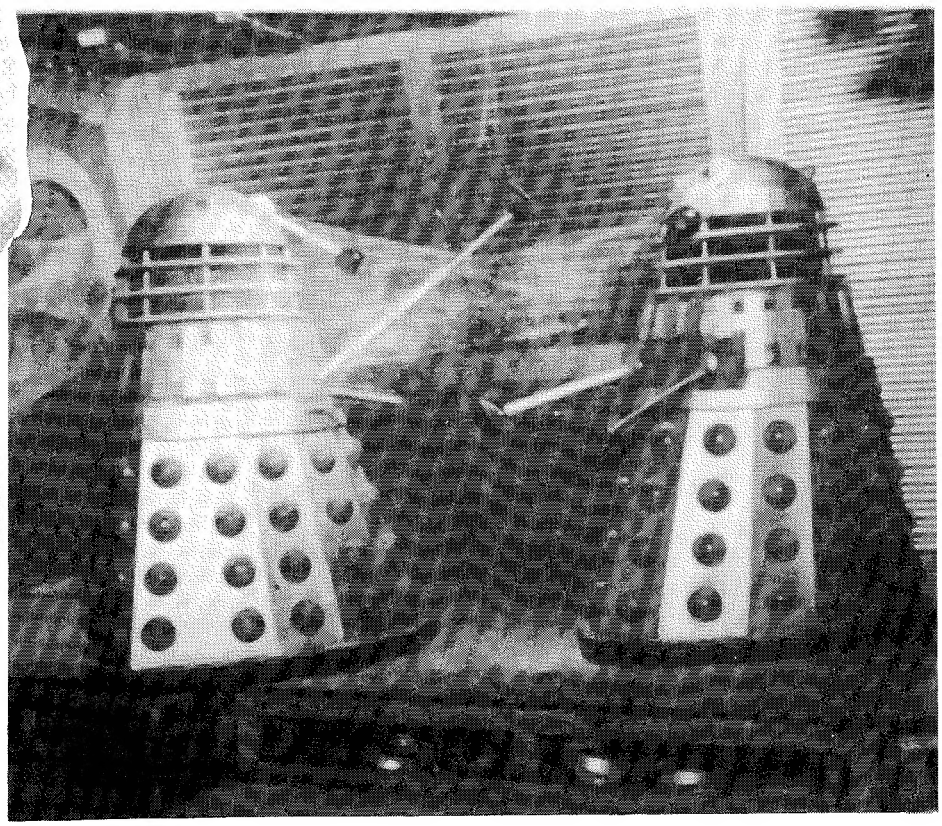
Work began on the revised 'Who Documentary' in November 1976. Two BBC researchers were assigned to the project: Ben Shephard was to hunt down suitable interview candidates and filming locations, while Bridget Cave paid particular attention to finding illustrative sequences from the programme's past.

Cave went through as much **Doctor Who** material in the archives as was practical, aiming for a broadcasting deadline of BBC Week 14, 1977. Her brief was not as tough as it might seem: the policy of 'junking' black and white, 16mm film prints of old BBC programmes which, it was thought, would never be wanted again had destroyed most of the pre-1970 **Who** episodes. Indeed, the junking was still happening during the making of **Whose Doctor Who**.

The big find of old negatives at BBC Enterprises headquarters (Villiers House, Ealing, where most of the junking took place) was still some months away. So as far as **The Lively Arts** was concerned, all that was available from the Hartnell and Troughton programmes were the few (apparently) random episodes that had gone to the BBC's Brentford Film Library.

The BBC made **Doctor Who** in colour from Jon Pertwee's debut story, SPEARHEAD FROM SPACE (serial AAA, 1970), onward. Copies of all the post-1970 shows existed either on black and white film at BBC Enterprises, or on colour video tape at BBC Television Centre. However, here again the researchers came across evidence of the extent of the BBC junking policy. Despite healthy sales of the Pertwee serials abroad in the seventies, which included a first-time sale to Time-Life in America in 1974, many video tapes had been wiped by the time of **The Lively Arts** research. Various episodes up to and including INVASION OF THE DINOSAURS (serial WWW) were no longer available on colour master tapes. This was was the extracts from DOCTOR WHO AND THE SILURIANS (serial BBB), TERROR OF THE AUTONS (serial EEE) and THE CLAWS OF AXOS (serial GGG) were broadcast in monochrome.

The choice of clips was in part determined by the interview candidates. But most of the Pertwee and Baker material was selected after discussions with Terrance Dicks (who listed a lot of his favourite moments) and Robert Holmes (who listed a lot of his favourites — most of them from his own stories). ▷



Planning interviews

Ben Shephard spent much of his time sifting through the small mountain of correspondence received by the BBC after a letter appeared in a November edition of *Radio Times*. It was from Tony Cash, inviting readers to write in and say why **Doctor Who** was important to them. The letter resulted in responses from every walk of life — precisely what Cash wanted.

Having to reduce the length of the documantary from three hours to one hour, Cash planned a subjective rather than objective view of the show. In the initial press release 'Early Warning Synopsis' in January, it said: "Using extracts from many episodes involving all four Doctors (WILLIAM HARTNELL, PATRICK TROUGHTON, JON PERTWEE AND TOM BAKER), this "Lively Arts" Documentary will explore the recurring ideas and attitudes which have characterised the series from the beginning..."

DWAS

Ben Shephard was looking for interviewees to discuss these "recurring ideas and attitudes". Terrance Dicks and Philip Hinchcliffe recommended that one point of contact was the newly-formed Doctor Who Appreciation Society (DWAS), based at Westfield College, University of London. Shephard carried out the first interview, and was convinced that the Society had an extensive knowledge of the programme's history. He then invited some of the Society's organisers to meet Tony Cash and discuss content.

They met Cash on December 17th at the BBC. As an inducement, screenings of PLANET OF GIANTS (serial J) in Arabic and the 16mm colour print of SPEARHEAD FROM SPACE were arranged to coincide with the visit.

Unused clips

The Arabic print of PLANET OF GIANTS had been loaned out by BBC Enterprises once it was discovered how thin the Hartnell and Troughton material was. Although the English print had been destroyed, the investigation by the documentary team had coincided with the return of a batch of film reels from Saudi Arabia, copies of which were then offered to the researchers.

Viewing all three episodes that day, Bridget Cave and Tony Cash chose two moments for possible use in the documentary: the shot pulling back from the TARDIS in the crazy paving to show the house in the distance, and the sequence in which Barbara is confronted by the giant fly and faints. Although neither of these clips was subsequently used in WHOSE DOCTOR WHO, a segment from the Arabic print of THE EDGE OF DESTRUCTION (serial C) was used in the following year's commemoration of **Doctor Who**'s fifteen years by the BBC1 early evening magazine show **Nationwide**.

Other plans

The actual content of the documentary was still not confirmed in December. Tony Cash still wanted a clips-oriented programme, and to interview all three surviving Doctors (William Hartnell had died in April of the previous year — see **IN•VISION** issue six). Cash planned to interview Tom Baker first, standing inside the Doctor Who Exhibition at Blackpool (then closed for the winter). This, he felt, would best sum up both the monstrous and the technological worlds of the programme. As events, and budgets, later transpired, *only* Tom Baker was interviewed, the feeling being that he summed up the other three quite adequately. Jon Pertwee would later express his dissatisfaction at this — perhaps because Tom Baker was able to describe the third Doctor, unchallenged, as "a tall lightbulb".

Filming interviews

The filmed interviews began in mid-January 1977. They were all directed by Tony Cash.

In later years, both the Brentford librarians and BBC Enterprises recognised the worth of missing programmes, and both mono and colour episodes were refiled as they were returned or retrieved from collectors and overseas television stations.

Each location — Whiston Hospital, Smallwood Junior School in Tooting, Westfield College, and so on) required between half a day and a day of work, and followed a standardised format.

The film team, under senior film cameraman Philip Bonham-Carter, arrived on site by early morning and spent the first part of the day shooting establishing shots of the location — for eaxmple, children in the playground). At the same time indoors, Tony Cash showed a **Doctor Who** episode to those invited to be interviewed. The junior school pupils saw part three of THE SEEDS OF DEATH (serial XX), and the Westfield College students saw part two of THE WEB PLANET (serial N).

Afterwards, Cash started discussions and a debate, sometimes interviewing a group in long-shot, other times interviewing an individual whose views contributed to the documentary's argument.

The making of *Doctor Who*

The other criterion for the show was to analyse the making of a **Doctor Who** serial. The documentary unit had hoped to include footage of a **Who** location shoot in progress. But because of their tight filming schedule, they could only follow the final story of season 14: all the exteriors for THE TALONS OF WENG-CHIANG (serial 4S, see last issue) were in the can by the time **The Lively Arts** were ready to film.

Studio visits

The documentary team made two visits to the **Doctor Who** set of TALONS. The first, main one was the day of January 24th. They filmed Louise Jameson (Leela) being mauled by the giant rat, and rehearsal of the episode three shoot-out in Greel's lair.

The second visit was an evening during the third recording block to shoot behind-the-scenes as Michael Spice (Greel) was fitted with his distorted face prosthetic. On this occasion, they also filmed the early stages of the dragon idol being carved from expanded polystyrene: it was required for studio recording the very next day.

Because this was the only block in which the police box prop would be available, Cash also arranged to film Melvyn Bragg emerging from the TARDIS to introduce the documentary. This scene was filmed in the big scenic removal corridors behind the Television Centre's studios.

Other filming

Three other visits were made to BBC premises during January and February. The first was to Maida Vale studios for both a music planning session between composer Dudley Simpson and director David Maloney and a sound effects session with Dick Mills of the BBC Radiophonic Workshop.

The second visit was to the BBC rehearsal rooms in Acton (also known as 'the Acton Hilton') to film rehearsals for episodes five and six, and the interview with Tom Baker. The third visit was to BBC offices in Union House, Shepherds Bush to film an interview with outgoing producer Philip Hinchcliffe, and the faked script conference between writer Terrance Dicks, script editor Robert Holmes, and new producer Graham Williams.

Editing

Editing all the material for the documentary took place in February and March, with many hours of interview and filmed material to select from. At this stage, all the earmarked clips from past programmes had been copied from their master prints or recordings onto a set of film reels, so that the final selection from the excerpts could be made.

Title sequence

The documentary's title sequence, with the TARDIS flying through space towards the camera, was not specially shot for **The Lively Arts**. It was a section of 16mm film originally shot by Ian Scoones and Mat Irvine for PYRAMIDS OF MARS (serial 4G). The two effects designers had realised that **Doctor Who** often needed establishing shots of the TARDIS spinning through space, and had filled a whole reel with different perspectives of the TARDIS in flights. A copy of the film was sent to the **Who** production office, who in turn suggested its use to Tony Cash.

Transmission

After editing, the structure of the documentary was not very different from the original split envisaged for **2nd House**: half of the show devoted to clips, half to audience comment and production secrets.

WHOSE DOCTOR WHO's first (and to date, only) transmission was on BBC2, Sunday April 3, 1977 at 8.20pm. It had been scheduled months earlier to go out on the night after the final episode of THE TALONS OF WENG CHIANG.

It was well-promoted for a **Lively Arts** documentary (see 'Audience' this issue), with trailers and extracts appearing in or after a wide range of popular programmes on both BBC channels. The most frequently broadcast trailer was a thirty-second presentation featuring clips from THE WEB PLANET, THE SEEDS OF DEATH and PLANET OF THE SPIDERS (serial ZZZ), interspersed with comments by the two most precocious child interviewees, Caron Scott and Rosemary Matthews.

The scheduling of the Easter blockbuster **Jesus of Nazareth** opposite on ITV reduced the documentary's ratings, and perhaps spoiled the programme's chances of a review in the following day's press.

Trivia

In a post-production sequence for TALONS OF WENG-CHIANG, it is revealed that for the scene where Sin leaps out from cover, the cello accompaniment was suggested by Dick Mills, and Dudley Simpson added the marimba and car springs.

The programme explained that, for every six children watching **Doctor Who**, four adults sat with them. Melvyn Bragg described the programme as "an act of imagination", and the Doctor was "one of the great characters of modern fiction" along with Tarzan and Billy Bunter. **Doctor Who**, said Bragg, had "domesticated science fiction".

The documentary also reveals that it took fifteen minutes to cast Michael Spice's face for the prosthetic he wore as Greel.

Although it has not been rescreened, **Whose Doctor Who** remains in the BBC archives. An extract was used in the 1988 American documentary celebrating 25 years of **Doctor Who**, **The Making of Silver Nemesis** (producer Eric Luskin — to date not broadcast in the UK).

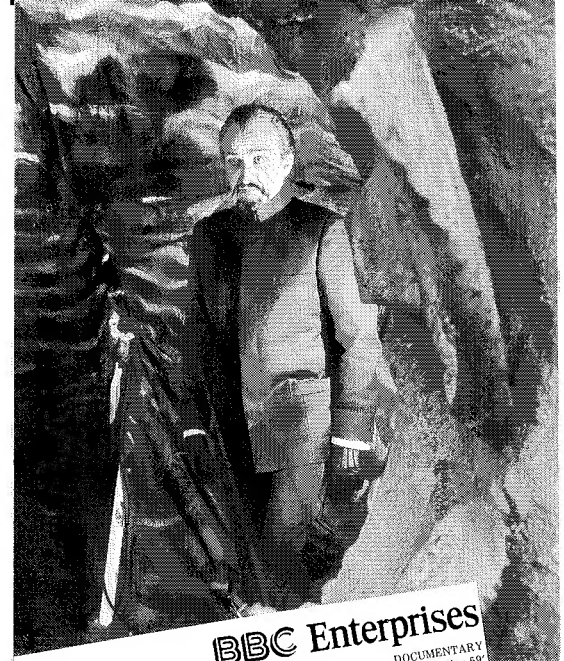
Similarly preserved, though in private hands, is all the clips footage assembled by Tony Cash for WHOSE DOCTOR WHO. This material is unique in containing the only currently known existing material from GALAXY FOUR (serial T): the rest of that story was junked by the BBC within weeks of the prints being used for the documentary. GALAXY FOUR, along with THE TIME MEDDLER (serial S, since recovered), was the last **Doctor Who** serial to be junked by the BBC.

A few years afterwards, both Bill Morton and Tony Cash left the BBC for London Weekend Television (LWT). A new arts show replaced **Aquarius**, and went on to win a string of awards in its own right as an imaginative and diverse arts review series. Tony Cash is the executive producer of **The South Bank Show**, and it is presented and edited by Melvyn Bragg. □

Proctor '89

Clips

Broadcast interviews from



Patrick Troughton, Jon Pertwee and William Hartnell

Actors, writers, designers, directors and producers have come and gone since *Doctor Who* first appeared in the mid nineteen-sixties. But this science fiction series still remains one of the most popular family shows ever devised for British television: indeed in the past two or three years its audience has expanded considerably.

In spite of all the changes, the programme maintains a consistent core of themes, in the Doctor's philosophy, his relations with his companions (there have been many of them too), his foibles and failings as well as his multifarious talents, and the nature of the evil foes he pits himself against. Although it may seem a strange thing to say about a Time Lord from a planet of almost omnipotent super-beings, there can be no doubt that the Doctor is one of the most "human", of all the heroes now floating round in space.

Using scenes from episodes involving all four Doctors (William Hartnell, Patrick Troughton, Jon Pertwee and Tom Baker) this programme explores the ideas and attitudes which have characterised the series from the beginning. Tom Baker – the latest of the Doctors – who came to the part via shakespeare and Rasputin in "Nicholas and Alexander", appears as himself to talk about the impact of the character on his life and career. Viewers, young and old, discuss what the series has meant to them, and there is a galaxy of monsters – from Autons to Zarbis, via Cybermen and Daleks.

Introduced by Melvyn Bragg

Executive producer: Bill Morton

Producer: Tony Cash

Colour videotape
Recording No. B15440

Tom Baker

MUSIC AND ARTS PRODUCTION

IVE PRODUCER:	Bill Morton
ER:	Tony Cash
	THE LIVELY ARTS introduced by MELVYN BRAGG
	"Whose Doctor Who"
	4156/9206
CT NUMBER:	14
ER:	Sunday, April 3rd 1977
AY:	2020 - 2120
ING:	60'
TION:	VTC/GHB/B15440
E/FILM:	BBC 2
NNEL:	

ctor Who: "I tolerate this century but I don't enjoy it. Have you ever thought what it's like to be wanderers in the 4th dimension? Have you? To be exiles, without Susan and I are cut off from our own planet, without friends or protection, but one day we shall get back .... Yes, one day."

Those lines were spoken by actor William Hartnell in the very first "Dr. Who" story broadcast on the 23rd November, 1963. Thirteen years, three transformations and nearly 400 episodes later:-

Doctor Who: Hello, did I startle you? Don't be afraid. I won't hurt you.

Leela: The Evil One!

Doctor Who: Well, nobody's perfect but that's overstating it a bit. I'm the Doctor, what's your name?

Leela: Leela.

Doctor Who: Leela, that's a nice name. I've never met anyone called Leela before. Would you like a jelly-baby, Leela?

Actors, writers, designers, directors and producers have come and gone but "Doctor Who" remains one of the most popular and successful family shows ever devised for British Television. Despite all the changes the programme maintains a consistent core of themes, in the Doctor's philosophy, his relations with his companions, his foibles and failings as well as his multifarious talents, and in the nature of the evil foes he pits himself against.

Using extracts from many episodes involving all four Doctors, (WILLIAM HARTNELL, PATRICK TROUGHTON, JON PERTWEE AND TOM BAKER), this Lively Arts documentary will explore the recurring ideas and attitudes which characterised the series from the beginning. Appearing in the programme themselves), are Tom Baker, producer Philip Hinchcliffe

KH 6571/6771

WILLIAM HARTNELL, when he got the part, was already nearing the end of his career, and wasn't a very well man by the time he finished. So he was naturally very crotchety. And like a good old pro, he used that — he was very bad-tempered and abrasive in situations like that because he was himself abrasive at that time in his career.

Then Patrick Troughton took it over and became a kind of pixie — which he was very good at. Although he made the transition back into other parts very easily afterwards.

It's very hard to describe Troughton, whereas Jon was much more Holmesian — very grand, and so shockingly recognisable. Rather like a tall lightbulb, he glitters.

I think everybody's seen the programme at one time or another. I used to watch it very

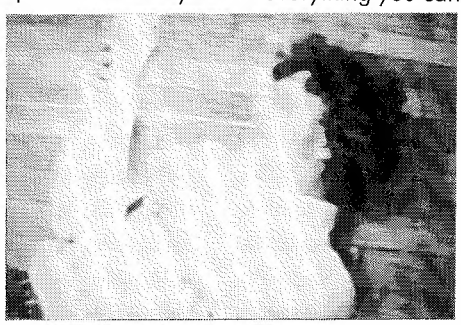
TOM BAKER, actor, The Doctor

keenly. My reaction to it was the reaction of most actors, I think — of thinking in a vague way what a nice part it would be to play. Mostly because it's such good fun.

Everybody's been successful, therefore it would seem to be actorproof. One of the problems about playing the Doctor, and which makes it interesting for the actor who plays him, is that it's not an *acting* part, in the sense that the character is very, very severely limited. There are boundaries bayond which the Doctor can't go. He can't suddenly become interested in romance, he doesn't have those kinds of emotions; he's not at all acquisitive; he couldn't be suddenly gratuitously violent. So in the ordinary sense of "acting", the character can't develop. The problem for the actor is to surprise the audience constantly.

I feel I know more about the programme than the writers do — quite naturally. They think they know more about it than me. It's a question of who wins. And so there are no head-on collisions, there's a nice, devious compromise where they get away with some and I get away with some. When we argue lines or situations, I mostly think: "what will amuse or divert the average bright child?".

Fundamentally, the Doctor is totally predictable. So you use everything you can



all the time. I'm very keen on the style of humour of Oscar Wilde and Noel Coward. Their style of humour is that, if somebody suddenly wants a divorce, nobody gets excited about that at all: he says "certainly, will Tuesday do?". But if the chap says "Are there any chocolates in the house?" and his wife says "No", then he has a nervous breakdown.

The standards of the Doctor — which of course some people might deride as *Wind in the Willows* morality of good triumphing over evil, rather good manners all the time — and the recurring compassion and concern of the Doctor, are standards and values which I admire very much. □

THE PSYCHOLOGIST always has to have some understanding and acquaintance with the material that his clients produce. So that if a child has seen a programme or read a book or is thinking in the language of some material, then you really need to acquaint yourself with that to understand what they're talking about.

I saw a boy who had originally been autistic. He'd got a lot better and was in a

JOHN MILLER, educational psychologist, a doctor

special school. He told me that he had a recurring nightmare that the Daleks were massing in the bushes round the school and were waiting to attack. But they couldn't because of the teachers.

The Daleks are a superb representation of autistic behaviour — mechanical, mindless, emotionless. So it suggested to me that this part of him, that tendency he had, was in danger of taking him over again. But the work that the teachers were doing with him was keeping it at bay.

There is a tendency — even among intelligent people like teachers, doctors, the clergy, people who ought to known better — to pretend that all the nasty things in life come from outside. I have no doubt that a television programme can have a disturbing effect on a child. But I think it's very naive to attribute this purely to the television programme, because an image cannot affect you *per se* unless it latches onto something that is already inside you.

I think that what we all tend to deny in our technological society is that human nature has a dark, hidden side, a mysterious, frightening aspect which monsters, or representations of various sorts, activate.

I don't think there can be a desirable "diet" of television programmes. What appears on television, or in a newspaper, or in any media is bound ultimately to be the product of what that society is interested in. And if something is popular and acceptable, generally speaking, then I think that means it has relevance in that society. Now, if it disturbs people, well that's a problem that everybody has to sort out.

What Doctor Who does in a charicature way in the programme decribes very much what I feel I'm doing as a psychologist. (This may sound quite ludicrous.) I have, supposedly, a lot of wonderful technological knowledge, like Doctor Who's supposed to have. But I know that ultimately what will enable me to help a child, or a family, is just being honest, sincere, receptive. □

tape

WHOSE DOCTOR WHO

THERE HAVE been seven producers of **Doctor Who** in thirteen years, and I've been doing it for about three years now. The current cost of a half hour episode is something just under £20,000. The numbers of people involved vary, obviously. But if you take a programme which has some filming, but is mainly studio, it could be anything up to 150 people.

Make up, visual effects department, costume department and the set designer

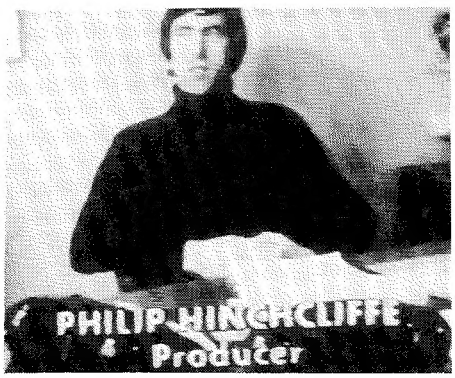
PHILIP HINCHCLIFFE, television producer, Doctor Who

are very actively involved in solving the problems that wouldn't ordinarily be posed by another programme. So you have a greater degree of planning and a greater number of people involved in those areas.

We very rarely have scenes which can be shot virtually continuously. Once the actors get into the studio they, unfortunately, take second place to the effects — whether they be electronic effects which we're messing around with up in the gallery, or practical effects which are happening on the studio floor.

Set designer Roger Murray-Leach was responsible for the large dragon in THE TALONS OF WENG-CHIANG [serial 4S, see last issue]. Working rfom the script, he decided how he would like to tackle this dragon. The first sketch he showed me was drawn on the back of a cigarette packet. And in fact that was very near what we ended up with. He then scaled one up and produced a better drawing. Then he worked with a freelance sculptor, who worked on it 150 hours non-stop to get it ready for the studio.

You're on a knife-edge — you can fail so easily. You know in comedy when you've failed, because people don't laugh. We know very quickly we've failed, because you just need one component in a programme,



one small design element like a monster mask or some particular effect or model filming, just to go wrong and you've destroyed the illusion.

I work by rule of thumb that fifty per cent of visual effects won't work. The reason is that every visual effect is an experiment. Quite often, a visual effects designer is being asked to do something which he's never done before. And of course, when then there is pressure of time, this is when it becomes difficult in the studio.

I think [costume designer] John Bloomfield has had more practical problems in this one story than a lot of designers have had in a whole season of **Doctor Who**. I think he's solved them brilliantly. He's made two masks (one for Mr Sin) which I think are very practical — in other words, you can hear the actor, and they work on the screen, they create an illusion.

The actor is going to be in the studio for 12 hours, and if you make anything that's too heavy or traps his head in a suffocating way, he just won't be able to perform.

When we decided we were going to tackle a rat, we thought we would solve it in a number of ways. One way would be to have real rats in model sewers, which we will use certain shots of. But we wanted the rat to perform specific actions — it has to get hold of somebody's leg and (as it were) act on cure. The only way of solving that is to put somebody inside a costume and get them to perform. So it fell to John to design a costume.

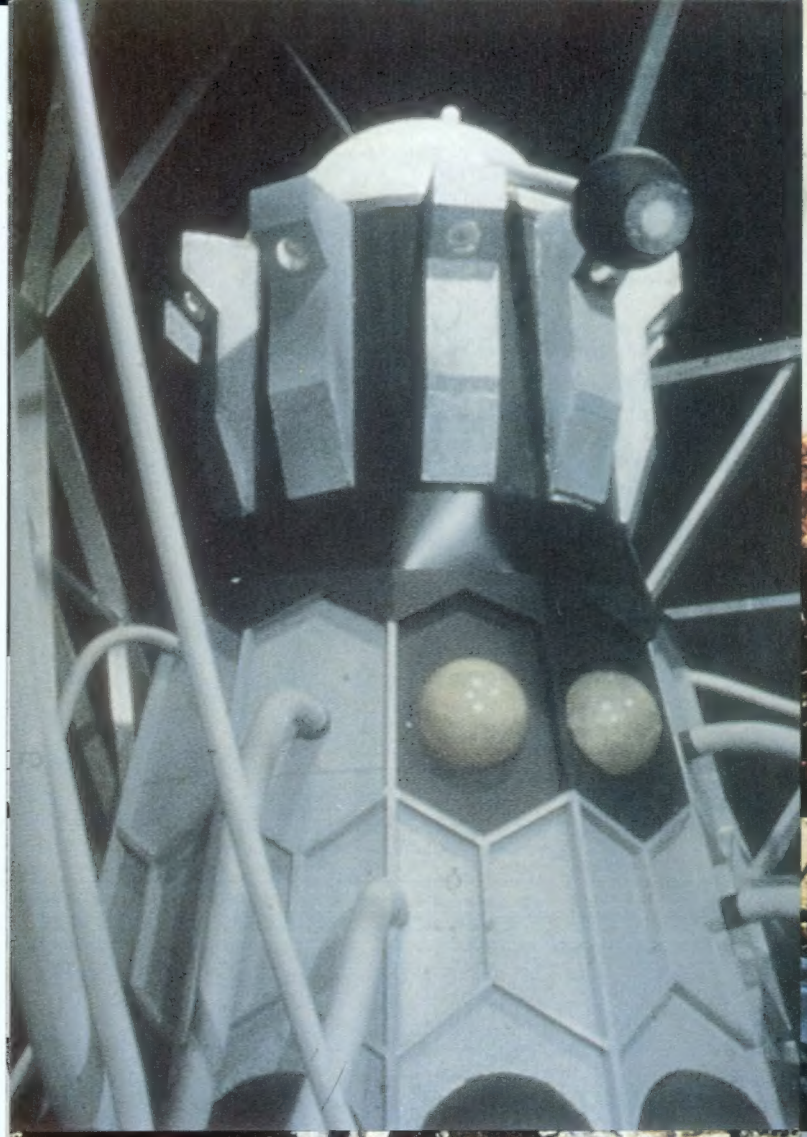
One of the perennial problems of a monster, whether they are a speaking monster or simply an articulating monster, is to get a believability in the way they move — particularly the jaw movement. In this case, I think John came up with a very simple but effective solution, of totally detaching the lower jaw of the rat and attaching it to a sort of rugby scrum cap which the actor wore inside the mouth of the rat. So you got a great degree of movement.

In a way, the audience poses a paradox to us. On the one hand they want us to be totally convincing and create a total illusion. On the other hand, if we do that successfully, sometimes it becomes too frightening. I've worked on the programme for nearly three years, and even now I get surprised by some of the effects we create.

It's to do with the actor, basically. You can look at a mask in the visual effects workshop, even look at it on the actor in make up when you have to test it before going into the studio. And although you know it's quite frightening, you're probably laughing and joking about it, thinking "that will be OK". Then when you actually see the actor playing the scene, something happens which you'd never be able to predict, because he's only now acting at his peak, and the camera's only now exactly in the right position. Sometimes, it's really quite shocking.

Only on two occasions have I had to edit out sequences which I thought were too frightening.

Heather Stewart [make up designer] had a particular problem with the character of Greel/Weng-Chiang. There is a sequence which calls for Leela to rip his mask off, and we see the distorted face beneath it. I was very concerned about this, because obviously for it to have an impact it had to be quite gruesome. On the other hand, we can't leave it on the screen for very long — so it is just a flash on the screen. But of course, Heather has spent days and weeks planning this one effect, for what is on the screen for one second. □



text, lies, and videotape...

TERRANCE DICKS reveals his original plans for the documentary, and the truth behind that script conference

text

THE ending worked best. That sudden cut from the scene of Sutekh saying "No Doctor, you will not die yet" to the end credits is good television.

There is a technique of doing good documentaries that swings away from the standard format of Melvyn Bragg commentaries, and of voice overs fronting talking heads: where you simply run a long juxtaposition and make your point using clips from the show. That ending, "No Doctor, you will not die yet", says it all perfectly. That should have been used more extensively as the means of saying: "Here is a show at the very peak of its popularity, and this is why".

It is a mark of the television industry in general that it likes to give the academic treatment to popular shows from time to time. It happens now with **Neighbours** and **Coronation Street**. And in 1977, I suppose someone decided it was **Doctor Who**'s turn.

We all got wind of it some months earlier. In my case, it was probably because I was working with the **Doctor Who** office on the 'Witch Lords' idea with Bob Holmes. Somewhere along the line I remember being asked if I would like to be the consultant, but at this stage it was still very vague. I was not even sure what being the consultant would mean.

That resolved itself into a series of meetings with Tony Cash, in which we discussed various ways of doing the programme. The trouble was, I think, that they never really knew what they wanted. It seemed that nobody had a firm idea of what a **Doctor Who** documentary should be.

Tony Cash and I talked over a lot of possibilities, though in the end they did exactly the opposite of the one I wanted to do. My idea was to do away with narrations and with interviewing sixteen sociologists, and just to establish images with juxtaposed clips. In other words, to let the material tell its own story.

lies

Using that technique, you can actually shape and tell a story that the viewer will pick up. It is an extreme way of making a documentary, but one that would have suited **Doctor Who** — because you were not trying to establish any one particular point.

Possibly an ideal would have been to keep in the kids' reactions (which I think were interesting), some comments from older people about why they like it, and the sections about the making of the programme. In essence, you want to keep short, cogent statements that can be backed up with visual images — rather like the 'Portrait of Midwest America' style of travelogue which gives you the flavour of the subject matter without having anyone laying down the law for you. That way, the viewers (who are probably all **Doctor Who**'s audience as well) can make up their own minds about the show.

Unfortunately, this idea was too extreme for Tony. So gradually they fell back towards the conventional treatment: the Melvyn Bragg introduction, the talking heads and the discussions. Which made for a very old-fashioned piece of work, I think. Watching it again, the obvious areas where the programme sags are the scenes of various doctors, educationalists or sociologists pontificating, and trying to make connections that are not really there. It only livens up when you cut back to the programme again.

I remember having some involvement in selecting the clips. But again, my connection with the show diminished as they decided more and more to make it a standard Arts and Features documentary. I may have suggested some dramatised scenarios to them, but I don't think Tony Cash felt confident about anything too experimental.

After that, my contribution dwindled as, frankly, I lost interest in the project. I had a lot on my plate already at that time, with both the Target books and the 'Witch Lords'/HORROR OF FANG ROCK script keeping me busy (see **IN•VISION** issue 24).

THE only other real contribution I made to the documentary was the scene of myself and Graham Williams in Bob Holmes' office. And that was all faked.

It came about because they wanted to show various parts of the **Doctor Who** production process, including script writing. They wanted a typical discussion between a producer, a script editor and a writer. But when they called us all in together to do some filming, none of us had anything genuine to discuss. I'm pretty sure even 'The Witch Lords' was not yet a storyline, or if it was then not at a point we could have had a valid discussion about it.

Consequently they said: "Can you invent something?" They wanted us to argue a totally non-existent situation in a totally non-existent story. Well, Graham and Bob felt pretty flat-footed about the whole thing, which meant I had to do most of the talking. Eventually I said, "All right. I'll just say something and you disagree with me. Whatever it is, just disagree with it".

I started by making this point about some imaginary story, that I felt we were going too far in the direction of the Doctor taking over and running people's lives for them; whereas the Doctor is traditionally very keen on people solving their own problems. With hindsight, that was unfortunately a very valid moot point to make about virtually any **Doctor Who** story, and it didn't really leave Bob with much of a leg to stand on. Hence his reaction, which was a totally bemused bit of waffle about the Doctor stealing some mercury. All in all, a complete television fake that was absolutely nothing to do with anything realistically connected with the programme.

But a documentary about **Doctor Who** was a good idea. The show was then an institution, watched by virtually everybody, and therefore a legitimate subject for Arts and Features. My own feeling is that there is a little too much cutting away to the children's school and the hospital ward. Other than that, it is a perfectly valid and well made documentary.

I'm not so sure such a project could be justified now, because **Doctor Who** is not that popular any more for a great many reasons. In a way, it has proved wrong what Tom Baker says in **Whose Doctor Who** about the role being actor-proof. I still maintain that, up to then, we had enjoyed a recurring miracle in our choice of lead actor. Jon Pertwee was an inspired choice to follow Patrick Troughton, and it was wonderful that Tom Baker was able to go on and build even more on that success.

Long before the documentary was made, Barry Letts [Jon Pertwee's producer] used to request statistics from the BBC's Audience Research Unit. They showed consistently that we were attracting an average spread of around 15 to 20 per cent in each of the age groups. And no family show could ever ask for more than that. □

videotape

TERRANCE DICKS: What I've been worrying about is possibly the feeling that we've had the Doctor taking over too much in the revolt against the nobles, and acting as too much of a political figure — which I don't think is his nature. The Doctor knows that he isn't stopping, and he would be very much concerned that people should solve their own problems.

ROBERT HOLMES: I don't really take this point. It's not taking over this planet. He's going to do what he's come for, which is to steal this lump of mercury or whatever it is, and zoom off.

TERRANCE DICKS: Yes, but he is going to be concerned that the people who are left behind are going to be able to cope. He doesn't want the baddies to get in control again.

GRAHAM WILLIAMS: Which is what you're going to write for him.

TERRANCE DICKS: Hopefully!

IN•VISION (ISSN 0953-3303)
Issue 22, completed January and first published February 1990

COMMISSIONING EDITORS:
Justin Richards & Peter Anghelides
PUBLISHER:
Jeremy Bentham, Cybermark Services
DISTRIBUTION ASSOCIATE:
Bruce Campbell
PRODUCTION:
Alison Bauget, Tim Robins
CONTRIBUTORS TO THIS ISSUE:
Paula Bentham, Terrance Dicks, The Exterminator, Philip Hinchcliffe, Steve Howell, Andrew Martin, Martin Proctor, Patrick Troughton, Martin Wiggins
FORMAT BY:
Justin Richards/Peter Anghelides, June 1986
DOCTOR WHO COPYRIGHT:
BBC television 1977, 1990
ORIGINATION: Vogue Typesetting
COLOUR: Banbury Repro
PRINTERS: Banbury Litho
EDITORIAL ADDRESS:
29 Humphris Street, WARWICK CV34 5RA.
SUBSCRIPTIONS:
8 issues for £16.00 (add £2.00 for card envelopes) to Jeremy Bentham, 13 Northfield Road, BOREHAMWOOD, Herts WD6 4AE

Context

TAKING PART

Pupils from the Smallwood Junior School, Tooting, London
Caron Scott (schoolgirl)
Rosemary Matthews (schoolgirl)
Keith Hewett (educationalist) and family
Caspar Hewett
Dr Eric Sherwood-Jones (consultant physician, Whiston Hospital) and colleagues
Jude Osaji
Roger Daley
Tom Baker (actor, Dr Who)
Members of the Doctor Who Appreciation Society
Elizabeth Siberry (student)
Ronald Matthews and family
Elizabeth Matthews
Dick Mills (special sound)
David Maloney (director)
Dudley Simpson (incidental music)
Philip Hinchcliffe (producer)
Michaeljohn Harris (visual effects designer)
Michael Spice (actor, Greel)
Deep Roy (actor, Mr Sin)
Stuart Fell (stunt man)
Steve Simmonds
Patricia Simmonds
Heather Stewart (make-up designer)
Sue Box (floor assistant)
Andrew Lazell (visual effects assistant)
Tina Sullivan
Nicholas Bishop
John Bloomfield (costume designer)
Gerard Scott (production team)
Donna Savage
Dean Boreham
Ronald Matthews (teacher) and family
John Miller (educational psychologist)
Ann Miller (student)
David Scott (student)
Sister Norma Wilson
Sister Margaret Rogerson
Terrance Dicks (writer)
Graham Williams (trailing producer)
Robert Holmes (writer, script editor)
Helen Dickinson (student)

FILM SEQUENCES

Serial N: THE WEB PLANET, episode 2 'The Zarbi', first broadcast on BBC1 20 Feb 1965.
Two extracts: 43″ and 15″.
PRODUCTION: Bill Strutton (author); Dennis Spooner (script editor); Verity Lambert (producer); Richard Martin (director)
CAST: William Hartnell (Dr Who); William Russell (Ian Chesterton); Robert Jewell, Hugh Lund, Kevin Manser, Jack Pitt, John Scott Martin, Gerard Taylor (Zarbi); Maureen O'Brien (Vicki)

Serial XX: THE SEEDS OF DEATH, episode 6, first broadcast on BBC1 1 Mar 1969.
Three extracts: 18″, 5″. and 14″
PRODUCTION: Brian Hayles (author); Terrance Dicks (script editor); Peter Bryant (producer); Michael Ferguson (director)
CAST: Patrick Troughton (Dr Who); Alan Bennion (Slaar); Tony Harwood (Ice Warrior)

Serial BBB: DOCTOR WHO AND THE SILURIANS
Episode 4, first broadcast in colour on BBC1 21 Feb 1970.
One extract (mono): 11″
PRODUCTION: Malcolm Hulke (author); Terrance Dicks (script editor); Barry Letts (producer); Timothy Combe (director)
CAST: Jon Pertwee (Dr Who); Pat Gorman (Silurian scientist); John Churchill, Paul Barton, Simon Cain (Silurians); Peter Halliday (Silurian voice)
Episode 3, first broadcast in color on BBC1 14 Feb 1970.
One extract (mono): 6″
CAST: Dave Carter (Old Silurian); Nigel Johns (Young Silurian)

Serial A: AN UNEARTHLY CHILD, episode 1 'An Unearthly Child', first broadcast on BBC1 23 Nov 1963.
One extract: 1′21″.
PRODUCTION: Anthony Coburn/C. E. Webber (authors); David Whitaker (script editor); Verity Lambert/Mervyn Pinfield (producers); Waris Hussein (director)
CAST: William Hartnell (Dr Who); William Russell (Ian Chesterton); Jacqueline Hill (Barbara Wright); Carole Ann Ford (Susan Foreman)

Serial K: THE DALEK INVASION OF EARTH
Episode 2 'The Daleks', first broadcast on BBC1 28 Nov 1964.
Three extracts: 1′08″, 1′05″ and 20″.
PRODUCTION: Terry Nation (author); David Whitaker (script editor); Verity Lambert/Mervyn Pinfield (producers); Richard Martin (director)
CAST: William Hartnell (Dr Who); William Russell (Ian Chesterton); Robert Jewell (Dalek); Martyn Huntley, Peter Badger (Robomen); Reg Tyler; Bill Moss; Peter Hawkins (Dalek voices); Michael Goldie (Craddock)
Episode 5 'The Waking Ally', first broadcast on BBC1 19 Dec 1964.
CAST: William Hartnell (Dr Who); Carole Ann Ford (Susan Foreman); Bernard Kay (Carl Tyler); William Russell (Ian Chesterton); Billy Moss; Adrian Drotsky; Peter Badger (Roboman); Peter Fraser
EXTRAS: Stensen Falcke, Don Symons, Tony Walsh, John Sackville West, Rex Rashley, George Dare, Nigel Bernard, Alan Wakeling

Serial UU: THE MIND ROBBER, episode 5, first broadcast on BBC1 12 Oct 1968.
One extract: 40″
PRODUCTION: Peter Ling (author); Derrick Sherwin (script editor); Peter Bryant (producer); David Maloney (director)
CAST: Patrick Troughton (Dr Who); Emrys Jones (The Master)

Serial GGG: THE CLAWS OF AXOS, episode 3, first broadcast in colour on BBC1 27 Mar 1971.
One extract (mono): 5″
PRODUCTION: Bob Baker/Dave Martin (authors); Terrance Dicks (script editor); Barry Letts (producer); Michael Ferguson (director)
CAST: Bernard Holley (Axon man)

Serial VV: THE INVASION, episode 8, first broadcast on BBC1 21 Dec 1968.
Two extracts: 5″ and 14″
PRODUCTION: Derrick Sherwin (author); Terrance Dicks (script editor); Peter Bryant (producer); Douglas Camfield (director)
CAST: Pat Gorman (Cyberman); Alastair McFarlane; Patrick Troughton (Dr Who); Kevin Stoney (Tobias Vaughn)

Serial OOO: THE TIME MONSTER, episode 4, first broadcast in colour on BBC1 10 Jun 1972.
One extract (mono): 33″
PRODUCTION: Robert Sloman (author); Terrance Dicks (script editor); Barry Letts (producer); Paul Bernard (director)
CAST: Jon Pertwee (Dr Who); Katy Manning (Jo Grant); Roger Delgado (The Master)

Serial AAA: SPEARHEAD FROM SPACE, episode 4, first broadcast on BBC1 24 Jan 1970.
Two extracts: 40″ and 39″
PRODUCTION: Robert Holmes (author); Terrance Dicks (script editor); Derrick Sherwin (producer); Derek Martinus (director)
CAST: Joy Burnett; Ivan Orton; Christopher Rushton; Dennis Hayward; David Melbourne; Alfred Hurst; Barry Kennington; Henry Rainer; Jon Pertwee (Dr Who); Caroline John (Liz Shaw)

Serial EEE: TERROR OF THE AUTONS, episode 2, first broadcast in colour on BBC1 9 Jan 1971.
One extract (mono): 42″
PRODUCTION: Robert Holmes (author); Terrance Dicks (script editor); Barry Letts (producer/director)
CAST: Stephen Jack (Farrel Senior); Tommy Reynolds

Serial WW: THE KROTONS, episode 3, first broadcast on BBC1 11 Jan 1969.
Two extracts: 1′02″ and 35″
PRODUCTION: Robert Holmes (author); Terrance Dicks (script editor); Peter Bryant (producer); David Maloney (director)
CAST: Patrick Troughton (Dr Who); Wendy Padbury (Zoe); Robert la Bassiere (Kroton)

Serial Q: THE SPACE MUSEUM
Episode 2 'The Dimensions of Time', first broadcast on BBC1 1 May 1965.
One extract: 1′01″
PRODUCTION: Glyn Jones (author); Dennis Spooner (script editor); Verity Lambert (producer); Mervyn Pinfield (director)
CAST: William Hartnell (Dr Who); Richard Shaw (Lobos)
Episode 1 'The Space Museum', first broadcast on BBC1 24 Apr 1965.
One extract: 15″
CAST: William Hartnell (Dr Who)

Serial T: GALAXY FOUR, episode 1 'Four Hundred Dawns', first broadcast on BBC1 11 Sep 1965.
One extract: 52″
PRODUCTION: William Emms (author); Donald Tosh (script editor); Verity Lambert (producer); Derek Martinus (director)
CAST: Stephanie Bidmead (Maaga); William Hartnell (Dr Who); Peter Purves (Steven Taylor)
EXTRAS: Marina Martin, Susanna Carroll, Lyn Ashley (Drahvins)

VIDEO INSERTS

(VTC/6HT/B15440)

Serial 4E: GENESIS OF THE DALEKS, episode 5, first broadcast on BBC1 5 Apr 1975.
Three extracts: 23″, 1′05″ and 10″
PRODUCTION: Terry Nation (author); Robert Holmes (script editor); Philip Hinchcliffe (producer); David Maloney (director)
CAST: Tom Baker (Dr Who); Elisabeth Sladen (Sarah Jane Smith); Michael Wisher (Davros); Ian Marter (Harry Sullivan)

Serial RRR: THE THREE DOCTORS, episode 1, first broadcast on BBC1 30 Dec 1972.
One extract: 33″
PRODUCTION: Bob Baker/Dave Martin (authors); Terrance Dicks (script editor); Barry Letts (producer); Lennie Mayne (director)
CAST: Patrick Troughton, William Hartnell, Jon Pertwee (Drs Who)

Serial 4A: ROBOT, episode 1, first broadcast on BBC1 28 Dec 1974.
Two extracts: 55″ and 33″
PRODUCTION: Terrance Dicks (author); Robert Holmes (script editor); Barry Letts (producer); Christopher Barry (director)
CAST: Tom Baker (Dr Who); Ian Marter (Harry Sullivan); Nicholas Courtney (Brigadier Lethbridge Stewart)

Serial 4F: TERROR OF THE ZYGONS, episode 4, first broadcast on BBC1 20 Sep 1975.
Two extracts: 29″ and 8″
PRODUCTION: Robert Banks Stewart (author); Robert Holmes (script editor); Philip Hinchcliffe (producer); Douglas Camfield (director)
CAST: Tom Baker (Dr Who); John Woodnutt (Broton); Nicholas Courtney (Brigadier Lethbridge Stewart)
NON-SPEAKING: Alan Clements, Barry Summerford (Soldiers)

Serial ZZZ: PLANET OF THE SPIDERS, episode 6, first broadcast on BBC1 8 Jun 1974.
One extract: 1′10″
PRODUCTION: Robert Sloman (author); Terrance Dicks (script editor); Barry Letts (producer/director)
CAST: Jon Pertwee (Dr Who); Ysanne Churchman (Voice of the Great One)

Serial UUU: THE TIME WARRIOR
Episode 1, first broadcast on BBC1 15 Dec 1973.
One extract: 5″
PRODUCTION: Robert Holmes (author); Terrance Dicks (script editor); Barry Letts (producer); Alan Bromly (director)
CAST: Kevin Lindsay (Linx)
Episode 2, first broadcast on BBC1 22 Dec 1973.
One extract: 40″
CAST: Elisabeth Sladen (Sarah Jane Smith); David Daker (Irongron); Kevin Lindsay (Linx)

Serial 4S: THE TALONS OF WENG-CHIANG
Episode 6, first broadcast on BBC1 2 Apr 1977.
Two extract: 6″ and 5″
PRODUCTION: Robert Holmes (author/script editor); Philip Hinchcliffe (producer); David Maloney (director)
CAST: Michael Spice (Greel)
Episode 1, first broadcast on BBC1 26 Mar 1977.
Two extracts: 10″ and 8″

CAST: Louise Jameson (Leela); Michael Spice (Greel); David McKail (Sergeant Kyle)
Episode 2 (post-production replay)
CAST: Christopher Benjamin (Jago); Chris Gannon (Casey)

Serial 4N: THE HAND OF FEAR, episode 1, first broadcast on BBC1 2 Oct 1976.
One extract: 24″
PRODUCTION: Bob Baker/Dave Martin (authors); Robert Holmes (script editor); Philip Hinchcliffe (producer); Lennie Mayne (director)
CAST: Elisabeth Sladen (Sarah Jane Smith)

Serial 4L: THE SEEDS OF DOOM
Episode 6, first broadcast on BBC1 6 Mar 1976.
Two extracts: 25″ and 29″
PRODUCTION: Robert Banks Stewart (author); Robert Holmes (script editor); Philip Hinchcliffe (producer); Douglas Camfield (director)
CAST: Tom Baker (Dr Who); Elisabeth Sladen (Sarah Jane Smith); Tony Beckley (Harrison Chase)
Episode 1, first broadcast on BBC1 31 Jan 1976.
One extract: 17″
CAST: Michael McStay (Derek Moberley); John Gleeson (Charles Winlett)

Serial 4G: PYRAMIDS OF MARS
Episode 1, first broadcast on BBC1 25 Oct 1975.
One extract: 45″
PRODUCTION: Stephen Harris (Robert Holmes/Lewis Griefer, authors); Robert Holmes (script editor); Philip Hinchcliffe (producer); Paddy Russell-(director)
CAST: Bernard Archard (Professor Marcus Scarman); Peter Mayock (Namin); Tom Baker (Dr Who); Elisabeth Sladen (Sarah Jane Smith); Michael Sheard (Laurence Scarman)
Episode 4, first broadcast 15 Nov 1975.
Two extracts: 34″ and 18″
CAST: Tom Baker (Dr Who); Gabriel Woolf (Sutekh)

Serial YYY: THE MONSTER OF PELADON, episode 3, first broadcast on BBC1 6 Apr 1974.
Two extracts: 53″ and 57″
PRODUCTION: Brian Hayles (author); Terrance Dicks (script editor); Barry Letts (producer); Lennie Mayne (director)
CAST: Jon Pertwee (Dr Who); Elisabeth Sladen (Sarah Jane Smith); Nick Hobbs (Aggedor); Nina Thomas (Queen Thalira); Frances Pidgeon; Steve Ismay (Ice Warrior)

Serial 4K: THE BRAIN OF MORBIUS, episode 4, first broadcast on BBC1 24 Jan 1976.
One extract: 2′29″
PRODUCTION: Robin Bland (Terrance Dicks/Robert Holmes, authors); Robert Holmes (script editor); Philip Hinchcliffe (producer); Christopher Barry (director)
CAST: Tom Baker (Dr Who); Elisabeth Sladen (Sarah Jane Smith); Michael Spice (Voice of Morbius); Stuart Fell (Morbius monster)

Serial JJJ: THE DÆMONS, episode 4, first broadcast on BBC1 12 Jun 1971.
One extract: 20″
PRODUCTION: Guy Leopold (Robert Sloman/Barry Letts, authors); Terrance Dicks (script editor); Barry Letts (producer); Christopher Barry (director)
CAST: Jon Pertwee (Dr Who); Peter Diamond; Don McKillop (Bert)
EXTRAS: Pat Gorman, John Tatham, Charles Shaw Kesketh, Vic Taylor, Geoff Witherick, David J. Graham, Rex Rashley, Ernest Blythe, Michael Moore, Bill Burridge

Serial SSS: PLANET OF THE DALEKS, episode 6, first broadcast on BBC1 12 May 1973
One extract: 30″
PRODUCTION: Terry Nation (author); Terrance Dicks (script editor); Barry Letts (producer); David Maloney (director)
CAST:Jon Pertwee (Dr Who); Bernard Horsfall (Taron)

Serial 4Q: THE FACE OF EVIL, episode 1, first broadcast on BBC1 1 Jan 1977.
One extract: 21″
PRODUCTION: Chris Boucher (author); Robert Holmes (script editor); Philip Hinchcliffe (producer); Pennant Roberts (director)
CAST: Tom Baker (Dr Who); Louise Jameson (Leela); Tom Kelly (Guard)

CREW

INTRODUCTION/COMMENTARY ..... *Melvyn Bragg*
CONSULTANT AND SCRIPT ..... *Terrance Dicks*
RESEARCHERS ..... *Ben Shephard, Bridget Cave*
DUBBING MIXER ..... *Richard King*
FILM RECORDIST ..... *Dick Manton*
FILM CAMERAMAN ..... *Philip Bonham-Carter*
VIDEOTAPE EDITOR ..... *Sam Upton*
FILM EDITOR ..... *David Martin*
PRODUCER/DIRECTOR ..... *Tony Cash*
EXECUTIVE PRODUCER ..... *Bill Morton*

CONTRIBUTIONS

Talk: His role as Dr Who, by Tom Baker
Talk: The programme from an educational psychologist's point of view, by John Miller
Talk: The effect of the programme on their work, by Dr Sherwood Jones and colleagues from the Whiston Hospital
Comments: The ***Doctor Who*** *programme, by members of the Doctor Who Appreciation Society*

TRANSMISSION

3rd April 1977, 20.22.00 (58′44″)

FILMING

January 1977: Smallwood Junior School, Tooting, London; Whiston Hospital; Westfield College, University Of London.
January 24: BBC Television Centre
January/February: BBC Maida Vale, BBC Acton, BBC Union House Shepherds Bush, BBC Television Centre (all London)

FILM

BBC stock film: 480′ sound 16mm (extracts from previous programmes: see separate listing)
BBC specially shot: 1,167′ sound 16mm
BBC stock film: TARDIS in space (PYRAMIDS OF MARS) for titles
All recordings edited onto VTR VTC/6HT/B15440/ED

MUSIC

MUSIC DUBBED ON VTR:
00′20″ and 00′25″ Ron Grainer and the BBC Radiophonic Workshop, signature tune (beginning and end)
00′08″, 00′10″, 00′20″, 00′06″, 00′05″, 00′24″, 00′25″, 00′10″, 00′25″, 00′15″ and 00′20″ Incidental Music, Dudley Simpson (6 musicians conducted by Dudley Simpson)
MUSIC DUBBED ON FILM:
00′15″, 00′25″, 00′15″, 00′40″, 00′20″ and 00′15″ Incidental Music, Dudley Simpson (6 musicians conducted by Dudley Simpson)

ISSUE 23: SEASON 14 OVERVIEW
Philip Hinchcliffe's final thoughts on his time as producer, and the most popular and notorious period of DOCTOR WHO history.

Audience

COMPARED with its weekly audience on BBC1, **Doctor Who**'s first appearance on BBC2 was poor. It didn't even touch the two million mark. But it was presented by extremely strong competition on ITV.

Franco Zeffirelli's film series was one of the television events of 1977. It was a hugely expensive, massively hyped Easter extravaganza in which Robert Powell played his most famous role.

The BBC's own Audience Research Unit admitted that **Jesus of Nazareth** captured almost 40 per cent of the entire UK population, an impressive feat when considering the total average for weekend viewing was normally just below 60 per cent of the population.

Not only that, the Zeffirelli programme had a two-hour lead over **The Lively Arts**, starting at 6:15pm during the well-established Sunday 'God slot'.

The BBC did try to promote WHOSE DOCTOR WHO. Lengthy promotional trailers appeared on BBC1 and BBC2 from Friday evening onwards, and BBC2 closed Saturday evening with a five-minute montage of **Doctor Who** slides, accompanied by the television theme and Dudley Simpson's 'Worlds of Doctor Who' single.

Most Saturday and Sunday papers carried recommendations for the programme. The *Daily Mail*, traditionally a national daily which supported **Doctor Who**, devoted a half-page feature by Martin Jackson in the Saturday edition, with photographs of a Dalek, the Doctor, Melvyn Bragg, and an Exxilon.

The most significant promotion was run by the BBC1 lunchtime magazine programme **Pebble Mill at One** on Friday April 1st. For this, Philip Hinchcliffe gave his first and only live television interview about **Doctor Who** (see **IN•VISION** issue 23). Not only that, but programme researcher Anne Page arranged to screen — unedited — the controversial closing moments of THE DEADLY ASSASSIN (serial 4P) part three, complete with freeze frame ending. This time, there were no protesting phone calls to the Duty Office. □

ITV (LONDON region) **SUNDAY 3rd APRIL 1977**

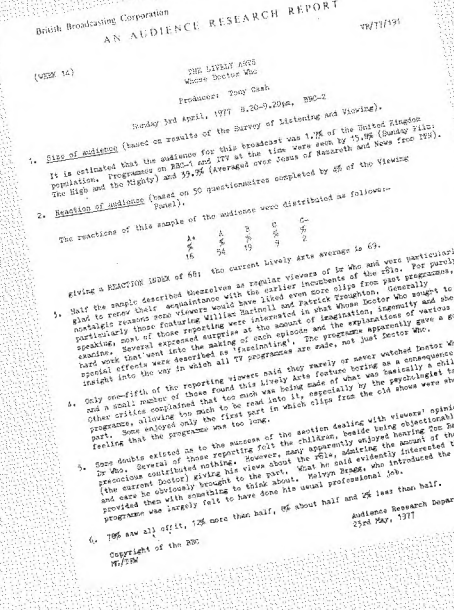
EDWARD VII drama serial	N E W S	Franco Zeffirelli's JESUS OF NAZARETH part 1 of 2 TVM first showing							N E W S	DOCTOR ON THE GO c'mdy		FILM Twisted Nerve				
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00				

BBC 1

THE CLASSIC SERIAL 2/6 Nicholas Nickleby	N E W S	A PLACE CALLED COPP-IANA	SONGS OF PRAISE	THE JUBILEE PLAYS 2/13 1953 Str-eet Party	FILM The High and The Mighty						N E W S	THAT'S LIFE magazine				
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00				

BBC 2

RUGBY SPECIAL sport	THE BIBLE LANDS	NEWS REVIEW	Rel ig ion	WORLD ABOUT US doc.	LIVELY ARTS Whose Doc-tor Who					TABLE TENNIS sport		FILM INTER-NATIONAL: Un Capact de Bal				
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00				


Confidential

British Broadcasting Corporation

AN AUDIENCE RESEARCH REPORT

19/7/77

(WEEK 16)

THE LIVELY ARTS
Whose Doctor Who

Producer: Tony Cash

Monday 3rd April, 1977 8.30-9.20pm. BBC-2

1. Size of audience (based on results of the Survey of Listening and Viewing).

It is estimated that the audience for this broadcast was 1.7% of the United Kingdom population. Programmes on BBC-1 and ITV at the time were seen by 15.9% (Sunday Film: The High and The Mighty) and 59.2% (Averaged over Jonas of Nazareth and News from ITV).

2. Reaction of audience (based on 50 questionnaires completed by 6% of the Viewing Panel).

The reactions of this sample of the audience were distributed as follows:-

A+	A	B	C	C-
%	%	%	%	%
16	54	19	9	2

giving a REACTION INDEX of 68; the current Lively Arts average is 69.

3. Half the people described themselves as regular viewers of Dr Who and were particularly glad to renew their acquaintance with the earlier incumbents of the role. For purely nostalgic reasons some viewers would have liked even more clips from past programmes, particularly those featuring Hillier and Hartnell and Patrick Troughton. Generally speaking, most of those reporting were interested in what Whose Doctor Who sought to explain, most expressed surprise at the amount of imagination, ingenuity and sheer hard work that went into the making of each episode and the explanations of various enquiries. Several expressed surprise at the amount of imagination, ingenuity and sheer special effects were described as 'fascinating'. The programme apparently gave a good insight into the way in which all TV programmes are made, not just Doctor Who.

4. Only one-fifth of the reporting viewers said they rarely or never watched Doctor Who and a small number of these found this Lively Arts feature boring as a consequence. Other critics complained that too much was being made of what was basically a children's programme, allowing too much to be read into it, especially by the psychologist taking part. Some enjoyed only the first part in which clips from the old shows were shown, feeling that the programme was too long.

5. Some doubts existed as to the success of the section dealing with viewers' opinion of Dr Who. Several of those reporting felt the children, beside being objectionably precocious contributed nothing. However, many apparently enjoyed hearing Tom Baker (the current Doctor) giving his views about the role, admitting the amount of thought and care he obviously brought to the part, what he could evidently introduced the programme was largely felt to have done his usual professional job. provided them with something to think about. Melvyn Bragg, who

6. 70% saw all of it, 1% more than half, 0% about half and 2% less than half.

Audience Research Department
25rd May, 1977

Copyright of the BBC